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ABSTRACT

The process of constructing connected discourse varies just as language structure itself varies from one language to another. Different languages combine thoughts in different ways. For the advanced level student of English as a second language, composition instruction is a critical area and should not be left to the typical freshman composition class. Considering the advanced level student in a United States institution of higher learning as a "fluent speaker of non-standard" who has adequate control of syntactic structure, it is possible to suggest certain procedures for teaching composition. Writing topics should come from the students themselves. Teaching the procedure for using an outline is very important. The students should list the facts on a particular topic, categorize them, summarize each category in a sentence, the students should develop an outline; the final step consists of the writing of a composition from the outline. A great deal of time is spent on developing and working with outlines as the basis for the composition. (VM)

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COMPOSITION AT THE ADVANCED ESL LEVEL: A TEACHER'S GUIDE TO CONNECTED PARAGRAPH CONSTRUCTION FOR ADVANCED-LEVEL FOREIGN STUDENTS

Robert B. Kaplan

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The literature in English as a second language has expanded at an incredible rate over the past twenty years; indeed, annual bibliographies like those published by the Association of Teachers of English as a Second Language ran to approximately one thousand items a year in 1966 and 1967,[1] and the volume has increased since then. The great bulk of this production unfortunately still focuses on the elementary and intermediate levels and still allows greatest attention to spoken language and to grammar. Relatively little has been done with reading and even less with composition. The advanced level has largely existed in a vacuum, because it is difficult to define and because it exists in a grey area where the traditional pedagogy of freshman English seems viable.

It has long been my contention that advanced level composition constitutes a critical area; one which cannot be ignored nor left to the pedagogy of freshman composition. It goes without saying that the problems of a non-native speaker are quite different from those of a native speaker who is to some degree illiterate. In no sense is any ESL course "remedial" since remediation implies correction or counteraction of an existing evil, the cure of an ill, the corrective measures, applied in supplying omissions. The non-native speaker does not need remediation in English any more than the native English speaker may be considered to receive remediation when he studies French or Spanish. His problem is not that he has been taught his native language imperfectly, but rather that he is being asked to acquire a second language (whether he has been taught that imperfectly or not).

Perhaps it is necessary to point out briefly what is involved in the acquisition of a second language. If a language may be defined as the ideal means for the community of its speakers to relate themselves to the phenomenological world in which they live, then the acquisition of a second language really requires the simultaneous acquisition of a whole new universe and a whole new way of looking at it. This activity cannot be defined as remedial, nor does it lend itself to the pedagogy of traditional composition instruction. (There is even some question whether traditional pedagogy in composition accomplishes anything even for the native speaker.)

Obviously, no single pedagogy will suffice for all populations in all circumstances. It is clearly important for given instructors dealing with specific populations in unique circumstances to devise objectives appro-

[1] **Bibliography of Materials for Teachers of English as a Second Language, Prepared under the Auspices of the Field Service of the National Association for Foreign Student Affairs and the Association of Teachers of English as a Second Language: Los Angeles, 1966, 1967.**

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FL002 462

priate to the population and the circumstances. For the purposes of this discussion, it may be assumed that the population consists of non-English speaking individuals of heterogeneous linguistic and national backgrounds, politically distinguished as "foreign" by visa status, who have chosen to attend an institution of higher learning in the United States. These individuals will probably range in age from about eighteen to the mid-forties, but the mean age is probably in the mid-twenties. They will be largely males, and they will range across the whole academic spectrum both in class standing and in major field of study. These circumstances obviate the possibility of a rigorously contrastive approach or of an approach tied specifically to an academic discipline in content.

In terms of proficiency, the members of the population probably have relatively large general vocabularies, very large vocabularies in the restricted codes of their respective academic disciplines, and typically larger receptive than productive vocabularies in both areas. They probably control the syntax to the point at which they may be considered "fluent speakers of a non-standard." Specifically, they control basic word order and basic sentence patterns well, although they still probably make frequent mistakes with articles, prepositions, and semantic restrictional rules. Nevertheless, they clearly do not need additional intensive instruction in spoken language or in grammar *per se*.

The members of this population probably have already undergone anywhere from six to fifteen years of formal instruction in English as a foreign language prior to coming to the United States. In addition, they have probably undergone anywhere from six to twelve months of intensive formal instruction in English as a second language after arrival in the United States. They are likely to enter the advanced level either in the second academic semester or in the second academic year after arrival. This fact tends to lessen the significance of culture shock as a factor in advanced level instruction and further tends to obviate the need for the inclusion of orientation in the curriculum. Thus, the curriculum may be considered semi-intensive, and the members of the population may be encouraged to undertake other academic work for credit simultaneously. However, the other academic work must be encouraged intelligently. It would be unwise to start another foreign language concurrently, for example. Probably the concurrent work should be generally limited to those disciplines commonly considered to require lower-level language proficiency like mathematics, physics, engineering, chemistry, and physical education. (The concept that certain disciplines require lower level language proficiency is a bit of folk linguistics; what the concept really means is that the student can operate within a clearly and rigidly restricted linguistic code and that the instructors in those courses—for whatever reasons—are likely to demand less in terms of linguistic ability; i.e., as long as the student can solve a given numerical problem, he need not be able to explain in words how arrived at the solution, or as long as he possesses a certain dexterity and can demonstrate it by means of a specific skill, he need not be able to verbalize it. Obviously, symbolic logic and the mathematics derived from it are very closely language-related, but that appears irrelevant in the designation of particular courses in mathematics and physics as essentially "non-verbal.")

The objectives of such a course are to enable the members of the population to write acceptable compositions for a variety of academic purposes; e.g., to pass required courses in English, to write essay examinations in humanities and social studies classes, to write theses and dissertations, etc. This objective necessitates the use of an essentially expository style and generally precludes the use of "literature" in the English Department

sense. (Writing about literature indeed constitutes the use of a special restricted code in exactly the same sense that writing about chemicals does. It is only in the minds of those who write about literature that this particular restricted code assumes some sort of hierarchical advantage above all other restricted codes.)

It has already been pointed out that the members of this population control syntactic structure adequately. That means they can write an isolated sentence which is relatively free of "errors" in agreement, in tense sequence, in word order, and in semantic choice. It does not mean that the sentences are "native" in any sense. More importantly, it does not mean that the individual is capable of linking two or more sentences into anything greater than a compound sentence. The linking of individual syntactic units into longer units of discourse—whether written or oral—involves entirely different kinds of skills. The questions of coherence, unity, and rhetorical form, and style—which are so blithely reiterated in rhetoric textbooks—are linguistically and culturally coded in exactly the same way that phonological, morphological, syntactic, and rhetorical choices are arbitrary but rule governed in any given language. It is not necessary to argue for or against a universal logic at this point; it is only necessary to recognize that rhetorical and stylistic preferences are culturally conditioned and vary widely from language to language. In other words, the ways in which sentences are related to each other in larger lumps of language constitutes something to be taught, not something to be assumed to exist universally across language and culture barriers. (The difficulty that native speakers have in acquiring a sensitivity to those preferences should serve as ample demonstration of the validity of the argument.)

The theoretical basis for these contentions has been developed elsewhere,[2] but there are a number of other considerations appropriate to this discussion. Two thorny problems, indeed, remain; one is purely pedagogical and the other is practical. In the reverse order, composition has to have some content. It has already been stated that no single academic discipline may constitute the content core and that "literature" is unsatisfactory both for the reasons stated before and for the reason that literature is the highest linguistic development of a language, often complicated by moral and philosophical implications, to say nothing of the fact that it exists in a cultural frame which even a native speaker may not fully share. On the other hand, even an experienced teacher probably does not share to any significant degree the cultural frames of a linguistically heterogeneous class. The traditional freshman English topics simply will not do. The nonnative speaker needs much more limited topics generally within much more prescriptive limits. There is no point in allowing him to reiterate improperly controlled syntactic structures over a content which he really does not understand. Since the content may be regarded principally as a vehicle to teach grammar and rhetoric, and thus is in no sense sacrosanct, it may be most profitable to derive the content from the learner. Since the advanced level student may be considered a "fluent speaker of non-standard," it is possible to explain to the advanced class that they are going to write ten or fifteen compositions during the course of the term and that the

[2] "A Contrastive Rhetoric Approach to Reading and Writing," in **Selected Conference Papers of the Association of Teachers of English As A Second Language,** Los Angeles: National Association for Foreign Student Affairs, 1966, pp. 85-93; "Contrastive Grammar: Teaching Composition to the Chinese Student," **Journal of English as a Second Language,** 1 (1968), pp. 1-13; "Contrastive Rhetoric and the Teaching of Composition," **TESOL Quarterly,** I, 4 (December 1967), pp. 10-16; "Cultural Thought Patterns in Intercultural Education," **Language Learning,** XVI, 1-2 (1966), pp. 1-20; "Notes Toward an **Applied** Rhetoric," **Preparing the EFL Teacher: A Projection for the '70's** (Language and the Teacher, 7), Philadelphia: Center for Curriculum Development, Inc., 1970; "4913916251625412536 61," **Journal of English as a Second Language,** IV, 1 (Spring 1969), pp. 7-18.

teacher would prefer to have them suggest the topics. Certain restrictions must be imposed—the topics must be agreeable to a clear majority; they must be sufficiently broad so that everyone in the class can be assumed to know something about them, they must not include *purely* emotional issues, and they must be sufficiently limited so that the compositions can be written in a class-hour.

The initial generation of ideas may be less than satisfactory for writing purposes, although of course it enables the teacher to make a number of comments about differences between *topics* and mere ideas. An actual class produced, among others, the following initial suggestions:

1. American Football
2. Please explain your daily life
3. The Role of Western's Aid in Developing Countries
4. Air Pollution Problems and Their Solutions
5. Is the Racial Problem Likely to be Solved in the US?
6. Drugs
7. The Younger Generation
8. News
9. English: The Universal Language
10. Honesty is the Best Policy
11. The Most Interesting Person I Have Ever Met
12. Hobby

All of these items tend to be much too big for a class-hour assignment. Items like 3-9 are both likely to require considerable research and likely not to be of particular interest to a clear majority of the class. Items like 2 and 10-12 would be likely to develop a lot of clichés but not much thought. Item 1 has possibilities, but not without some research and certainly not for every member of the class. One class period may be spent in going over an inadequate list and in explaining why it is inadequate.

The second generation of ideas (or the third if necessary) may be more productive. The actual class cited above, after spending an hour reviewing its inappropriate recommendations, generated the following second list:

1. A Letter to my family describing my present life style
2. Foreign Student problems during the first few days at [school] University
3. My experience in studying English
4. Los Angeles: Image and Reality
5. U. S. Students as I See Them
6. Compare US Immediate Family Unit with that in My Country
7. Compare [school] Campus Life with that in My Country
8. Life Without a Car in [city]
9. My Problems in Adapting to Life in [city]
10. My first class at/in [school/academic discipline]

While these topics are less than startling, they were agreed upon by the majority of the class members, they are manageable within a class-hour, and they are within the assumed knowledge of all members of the class.

It remains for the teacher only to order these titles into some sort of sequence. Chronology will impose one kind of sequence; clearly, items like

2, 9, and 10 should be written relatively early in the term while an item like 4 may well serve as a terminal contrast with 9. In the particular class being used as an example here, the text *Advanced Reading and Writing*[3] is employed as a reader. That text suggests a possible sequence based on rhetorical structures, so that basically descriptive writing may precede comparison and contrast, which in turn may precede analytic writing. Such a structure avoids any unconscious tendency toward pure narration, toward argumentation, or toward polemic. (No conscious attempt was made to delete controversial topics from the list; rather the students realized that they didn't know enough to write about them.) Further, if some sort of grammar text is employed, or if grammar is taught in any formal sense, a grammatical sequence may be imposed as well. Descriptive writing lends itself to some such restriction as the dominant use of past tenses; comparison lends itself to comparative embeddings, and so on. Item 3, for example, was assigned in the 8th week, after discussion of the essay "Queer Sounds, Strange Grammar, and Unexpected Meanings" by Nida (from the reader). The statement of assignment became:

> Write a careful analysis of your experience in learning English with particular attention to contrasts between your native language and English. Do not concern yourself with problems of time or of teachers. Remember that quality is more important than quantity. Write a clear topic sentence. Use dominantly past tense on the theory that all your problems occurred in the past and that you no longer have them.

This statement of assignment suggests a rhetorical frame, a grammatical frame, and a specific limitation. It precludes complaints about the present class (not that such complaints are inherently undesirable but rather on the theory that this particular exercise is not the place for such complaints) or about prior classes or teachers, and thus forces a certain amount of objectivity. Any one of the listed topics can be similarly limited, and such limitation is desirable in the kind of course under discussion.

All of the process described so far is really only concerned with providing a content for composition. It is high time to discuss structure. As has already been noted, the non-native speaker has great difficulty in organizing sentences into larger units of discourse because he is likely to attempt to do so in terms of the stylistic preferences and rhetorical forms consistent with his native language. The choice of such forms is likely to violate the expectations of the native English speaking reader and to cause ambiguity and confusion. The student needs to learn that English implicitly contains certain choices, that these choices are backed by the grammatical system, and that the selection and arrangement of the available choices is an important part of any writer's task.

The grammatical embedding rules of English allow only the development of very specific kinds of relationships among syntactic units within a structure, and the range of available choices is exactly reflected in the rhetoric. Logically, it cannot be otherwise; it is impossible for a language to express relationships which do not exist in the language or which have no reality for its speakers. English embedding rules allow the substitution of one item for another—as in the case of the noun clause—or the insertion of one item as either subordinate, coordinate, or superordinate to another. For example, in the pair of sentences:

> The boy was here.
> The boy drank the milk.

[3] Dennis Baumwoll and Robert L. Saitz, New York: Holt, Rinehart and Winston, 1965.

it doesn't matter which becomes the matrix sentence. That is a matter of arbitrary choice somewhat controlled by context. Thus,

The boy who was here drank the milk.
The boy who drank the milk was here.

In this instance, one or the other of the statements is made subordinate, and the other superordinate. It is also possible to link these items coordinately:

The boy was here; consequently, he drank the milk.
The boy was here, and he drank the milk.
The boy was here; *he* drank the milk.

While it is true that semantic differences are implicit in the different constructions, and that those semantic differences would be actualized with different phonological (suprasegmental) patterns, these differences are likely to be somewhat blurred for the non-native speaker. The point is that the same kinds of relationships expressed in the conjoining of two sentence structures also exist significantly at the larger levels of discourse, although the signals which control them are often less clear (e.g., pronominal sequences, semantically causal conjunctive adverbs, "topics," etc.).

It is not only the syntactic signals but also the permissible sequences which need to be taught. Most of the signals can be taught through a somewhat expanded grammar. The permissible sequences perhaps can be taught most expeditiously through outlining. The whole concept of outlining may be new to the non-native speaker. Few cultures spend as much time and effort in assuring (or trying to assure) control of the native language as this one does. Therefore, it is first necessary to demonstrate what an outline does, then to convince the student that it is a useful tool, and finally to teach him to use it. The demonstration is relatively simple and should come out of the reading quite naturally. The teacher needs to be careful only to the extent of choosing a demonstration essay with a clear skeletal structure and the teacher, of course, needs to work it all out in advance. The overhead projector with overlay plates is most helpful. In the reader used in the demonstration class, the essay "Processes of Culture Change" has a suitable structure for the purpose. Once the demonstration has been conducted, the next step is to convince the student of the value of the technique; that is, to motivate the student to want to learn it. While this is apparently the most difficult step, it is impractical to talk about it. The means employed depend so much on the personality of the teacher that no generalizations can be offered. However, the practical advantages of more successful performance in other classes should be apparent to everyone.

Teaching the student how to work the outline is enormously time consuming, but well worth the time if he learns. It may be wise to work through the entire procedure in logical steps with the class. For this exercise it is best to choose a topic not on the list. This topic has to be one with which the instructor can work easily, but still one which is within the capabilities of all the students. For purposes of this demonstration, "US Television" was chosen.

The first step consists in determining the audience for the proposed topic, since the determination of audience involves a number of decisions about basic assumptions. In the demonstration group, it was decided that the audience would be a general audience of US college students. This decision permitted the assumption that the proposed audience was rather sophisticated about the subject, that the proposed audience consisted of peers, and that the peer group permitted the use of an essentially informal

level of address. Some time was taken to define and discuss levels of address. For purposes of instruction, the informal level in writing was assumed to allow common contractions but otherwise to require correct agreement, little use of colloquial expression, and the normal conventions of grammaticality and spelling.

Next, the students were asked to list all the facts in their possession which were pertinent to the subject. Time was taken to discuss the differences between facts and opinions, and in the final collective listing of facts in class, each item was challenged to be sure that it was indeed a fact and not an opinion. The facts were elicited by having each individual in the class state (and perhaps amend after discussion) one fact, and the process was continued until the entire available fund of information had been catalogued on the board. For purposes of demonstration, only about one third of the available facts will be used. The following facts were generated without benefit of outside research or special reading assignments:

1. In 1939 NBC started regularly scheduled public television broadcasting with an experimental station.
2. TV is a method of communication whereby the transmission and reproduction of a picture or scene by conversion of light rays into electrical signals is accomplished.
3. Most of the typical programs depend upon advertising.
4. A TV set has complex electrical circuits.
5. A TV picture tube is operated by a beam of electrons.
6. The invention of videotape helped the TV producer to prepare programs more quickly and more cheaply.
7. TV programs include comedy, drama, weather broadcasts, serials, news, games, sports, adventures, mysteries, reports, and advertising.
8. TV may sometimes be used as a method of education.
9. The color picture tube provides a new dimension.
10. TV may be harmful to the human body because it emits dangerous radiation.
11. There is some difficulty in transmitting TV waves over long distances because of the curvature of the earth; therefore, satellites in space are employed for long-distance transmission.
12. There are 7 VHF channels in the Los Angeles area.
13. There are many commercial manufacturers of TV equipment, and many of the components are imported.
14. The frequency range of TV can be divided into UHF and VHF.
15. The majority of TV broadcasts are supported by commercial advertising.
16. In the US, TV is operated by private enterprise while in many countries TV is operated solely by the government.
17. TV producers earn income through advertising.
18. In the US, the majority of broadcasts are presented in standard English.
19. Color TV sets are more expensive than black-and-white sets.
20. TV has an impact on the learning and learning-style of children.
21. Another use of TV closed-circuit operation does not involve normal broadcast patterns (e.g., security device, information storage and retrieval, etc.)

This list demonstrates the obvious interests of the heterogeneous group; that is, the engineering majors brought out technical facts like 2, 5, etc., while item 20 came from an education major. In the initial collection of facts, no attempt was made to screen out trivial or obvious facts, nor was any attempt made to modify the grammatical structure. The facts were dictated to the teacher who merely wrote them legibly on the board. (Undoubtedly, he probably functioned to correct spelling.)

The next logical step, derived from discussion, necessitated grouping related facts into categories. The class perceived six categories:

A. Facts related to the electronic processes involved.
B. Facts having to do with advertising and commercial interests.
C. Definitions
D. Facts concerned with actual production and broadcasting.
E. Facts concerned with the viewer.
F. Facts concerned with special uses of TV.

It was then a simple matter to group the facts into each category:

A. 2, 4, 5, 9 10, 11, 14
B. 3, 13, 15, 16, 17
C. 1
D. 6, 7, 8, 12, 18, 20
E. 19
F. 21

However, while this procedure places related facts together, it does not indicate any sort of priority among the facts themselves nor among categories of facts. The following step, then, is to determine whether any categories should be discarded or expanded, to determine priorities within categories, and to determine at least temporary priority among categories. The class ultimately decided to discard all of category A on the basis that the majority of the class did not know enough to handle that aspect of the subject. The group also decided to discard category C and category E on the basis that each contained only one fact. Category F, containing only one fact too, was felt to need expansion. Further, it was agreed that item 3 in category B duplicated the better statement in item 15; therefore 3 was dropped. It was also agreed that category D really included two categories; therefore, item 8 was moved out, and four new facts were added to it to constitute a new category G:

22. TV is a means of mass communication.
23. TV may be used for security and other purposes [old fact 21].
24. As a mass communication media, TV may be used to inform, to educate, or to propagandize.
25. TV differs in impact from other mass media.

Finally, the facts were ordered within the categories, and the categories were ordered in respect to each other; thus, the final configuration became:

I. 7, 18, 12, 20
II. 22, 24, 25, 23, 8
III. 13, 15, 17, 16

[Thus, items 1, 2, 3, 4, 5, 6, 9, 10, 11, 14, 19 were put into a reserve bank of items to be used if needed.]

Now, as homework, the students attempted to write summary sentences for each of the categories. This is a particularly difficult step and therefore requires appropriate class time. It is not helpful to recapitulate the

bad sentences generated. Ultimate agreement was reached on the following three sentences:

I. TV has a variety of programs which affects the learning and learning style of children, and the majority of broadcasts in the US are in standard English while LA has 7 VHF channels. [PROGRAM]

II. TV differs in impact from other mass media, and as a means of mass communication it has many uses: to inform, to educate, to propagandize, and to grant security. [USES]

III. In the US, TV is largely produced by commercial interests who derive their income from advertising and in part from the manufacture and sale of TV equipment; thus, unlike the situation in many other countries, in the US the government plays a negligible part in TV production. [ADVERTISING]

These sentences are largely additive; that is, the parts have simply been strung together in basically coordinate structures. But, at least some structuring has occurred. Now it becomes possible, working from these somewhat summary sentences, to try to develop a topic sentence.

> In the United States, television has become the most important of the mass media, because it is so flexible, and as a result of its wide use, it not only serves the public and produces certain predictable results as a purveyor of information and education, but also plays an important role in the national economy by serving those commercial interests concerned with its production, distribution, and support.

The sentence is unduly long and clumsy, but it is grammatical and it does contain all the basic elements in an ordered fashion. Having generated this sentence, the students again took the work home—over a weekend—and tried to complete an outline, working from the topic sentence and the available facts. The following outline was the most thorough (not all were so successful):

I. In the United States, television has become the most important of the mass media because of its flexibility and its wide use.

  A. In terms of flexibility, it offers programs for every taste.
    1. Serious programs commonly include news, political programs, reports, weather broadcasts, etc.
    2. Entertainment programs usually include games, serials, sports, mysteries, dramas, comedies, adventures, etc.

  B. In terms of its wide use, it employs standard English as its means of contact with the broadest audience in human history and in turn has a significant impact on what children learn and how they learn it.
    1. Because English is so widely used, non-English speaking persons are largely left out.
    2. The learning and learning styles of children are widely affected.

II. Thus, television serves a certain very large public and produces predictable results as a purveyor of information and education to that audience.
   A. Television educates.
   B. Television informs.
   C. Television propagandizes.
   D. Television has other uses.

III. Television also plays an important role in the national economy by serving those commercial interests concerned with its production, distribution, and support.
   A. Television is produced by many commercial manufacturers.
   B. Television offers income through advertising.
   C. Television programs are supported by commercial advertising.

IV. [Conclusion] As an important mass media, purveyor of information and education, and an important factor in the national economy, television has a very close relationship with man and his society.
   A. It keeps the details of current events current.
   B. It is more appealing than any other media.
   C. Thus, it cannot be ignored.

[This outline was written by a second semester graduate student in education from Indonesia. It has been corrected for grammar.]

The final step in the process consists of the writing of a composition from the outline. Since the students developed individual outlines, the themes are not really comparable with each other but only with the outline. Obviously, the quality of the individual themes in the exercise ranged in direct proportion to the quality of the outline and to the degree to which the writer used the outline in the theme. For purposes of comparison, the composition written by the student who developed the above outline is presented. It was not the best work in the class, but it was better than average.

> Television is such a common commodity nowadays that everybody does know something about it.
>
> In the United States, television has become the most important of the mass media because it is so flexible, and as a result of its wide use, it not only serves the public and produces certain predictable results as a purveyor of information and education, but also plays an important role in the national economy by serving those commercial interests concerned with its production, distribution, and support.
>
> One of the most important aspects of television is its programing. Television differs from other mass media such as radio magazines, newspapers, . . . because in addition to the serial or fact, it has both the sound and motion that one or the other mass media does not have.
>
> As a flexible mass media, it offers program for every taste. Its serious programs commonly include news, political programs, . . . that attract mainly its adolescent and adult audience, whereas its entertainment programs attract the majority, especially the children and the housewives.
>
> Besides entertaining and informing, television has an impact

in education. It affects the learning and the learning style of children. While children have the tendency to learn or to copy television motion, they lack the ability to tell what they should learn and what they should not learn. How to learn is another problem involved. They either learn it by copying the exact action from television or by grabbing the ideas from it.

The language that television reporters use is mainly based on the specific country or area they are in. In the United States most of the programs broadcast are in standard English style; thus, non-English speaking persons are largely left out.

Besides entertaining and informing and educating, television also propagandizes and serves other various uses.

Due to its variety of usage, television acquires for itself an important position in the economy. Since many commercial manufacturers produce television sets, it also plays an important role in national economy concerning its production, distribution, and support.

As one of the most effective way in advertising, television program is largely supported by commercial advertising.

Being a means of mass communication, television has a close relationship with man and his society. Despite its importance in information, education, entertainment, and political influence, television is after all an advancement in scientific invention and in the civilization of man itself.

[This paper was written in a 50 minute class-hour. It has not been corrected in any way.]

Once the student has been taught how to use the outline, a certain amount of practice must be provided. The student may be required to outline his reading assignments, to prepare outlines for his own writing, to derive outlines from his own prior writing, or to outline lectures in other disciplines. Confidence in the operation of the device will tend to encourage its use. In this demonstration, all items—from initial facts down to the final outline—were required to be stated in predications. This is a disciplinary feature which may be gradually relaxed as the ability of the student improves. Indeed, the student should ultimately be encouraged to work back and forth among the three entities—facts, outline, and composition—revising each as he moves toward completion.

The problems of content and form have been approached. The problem of practice remains. Most teachers of writing maintain that there is a necessary practice factor. But the poor teacher burdened with many classes of many students cannot always provide adequate practice. One device which can be used is the "writing laboratory." In such a situation, the instructor receives and marks compositions in advance by whatever system he chooses (being careful not to frighten through over-correction). In the laboratory, students are assigned in teams, attempting to balance ability. Marked papers are returned, and the students help each other to understand and accomplish corrections. If the students do not complete the task in class, they may take the papers home. Corrected papers are returned and marked again. Papers are not accepted until *all* corrections have been accomplished. Although a grade is assigned in the first marking, that grade is not recorded until all corrections are accomplished, and subsequent rewriting receives no credit (except in the sense that if it isn't done the missing paper is considered failing).

Here are no panaceas. But the devices and principles discussed in this brief paper have worked for its author and for other teachers. These

devices have been fairly carefully tested on the kinds of populations described, and they do produce rather startling effects on something more than fifty per cent of such populations. That figure, while it is far from ideal, is also far from the rather smaller effect implicit in some other approaches. A pedagogy is not all the answer, but it may help. The problem of the advanced level student in need of composition training is a complex one. Much more needs to be done, but it is possible that the guidelines set out here may point the direction in which that work needs to be done. Students will probably continue to "write with an accent," but perhaps without violating all of the expectations of their English speaking readers. Perhaps it is not the time to seek perfection; perhaps an operational solution will suffice.

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